



The Seventy-Third Season of  
The William Nelson Cromwell and F. Lamot Belin  
Concerts

National Gallery of Art  
3,047th Concert

**Voices of Canton, Inc.**  
**Loren Veigel, artistic director**  
**With members of the National Gallery Orchestra**  
**and the National Gallery of Art Vocal Ensemble**

Celebrating the 100th Birth Anniversary of Richard Bales (1915–1998)  
and the 150th Anniversary of the End of the Civil War

April 12, 2015  
Sunday, 6:30 pm  
West Building, West Garden Court



American 19th-Century, *Leaving the Manor House*,  
c. 1850/1855, National Gallery of Art, Washington,  
Gift of Edgar William and Bernice Chrysler Garbisch

## Program

Richard Bales (1915–1998)

*The Confederacy* (1952–1953)

*General Lee's Grand March*

Orchestra

*All Quiet Along the Potomac Tonight*

Rosa Lamoreaux, soprano

*The Bonnie Blue Flag*

Chorus

*Lorena*

Steven Combs, baritone

*The Yellow Rose of Texas*

Chorus

*Somebody's Darling*

Jody McJessy, soprano, Steven Combs, baritone

*We All Went Down to New Orleans for Bales*

Chorus

*General Robert E. Lee's Farewell Order to the Army of Northern Virginia*

Chris Pfendler, reader

*The Conquered Banner*

Chorus

*Dixie's Land with Quickstep and Interlude Year of Jublio*

Chorus and Orchestra



Unknown photographer, *Sojourner Truth* (detail), 1864,  
National Gallery of Art, Washington, Pepita Milmore  
Memorial Fund



Winslow Homer, *Home, Sweet Home* (detail), c. 1863,  
National Gallery of Art, Washington, Patrons'  
Permanent Fund

## INTERMISSION

Selections from speeches by  
Frederick Douglass (1818–1895)

Joann Smith, Diane Morrison, and John Bragg, readers

André J. Thomas (b. 1952)

*Keep Your Lamps* (2005)

Chorus

Bales

*The Union* (1956)

*The American Army, Military Quickstep*

Orchestra

*Tenting Tonight*

Chorus

*The Battle Cry of Freedom*

Chorus

*Aura Lee*

Rosa Lamoreaux, soprano

*The Invalid Corps*

John Pfendler, tenor

*Just Before the Battle, Mother*

David Everett, baritone

*The Field at Gettysburg*

Orchestra

*The Gettysburg Address*

M. J. Albacete, reader

*The President's Hymn*

Chorus

*The Vacant Chair*

Rosa Lamoreaux, soprano

*Abraham Lincoln's Funeral March*

Orchestra

*Hushed Be the Camps Tonight* (Walt Whitman)

Judy Clegg, reader

*Taps*

Trumpet solo

*The President's Grave*

Chorus

*The Grand Review*

Chorus and Orchestra

## The Musicians

### VOICES OF CANTON, INC.

Founded in 1939 as Canton Civic Opera, Voices of Canton, Inc. (VOCI) celebrates its seventy-fifth year as a major contributor to the cultural life of Canton and the surrounding communities in northeast Ohio. Between 1977 and 2013, VOCI has undertaken four concert tours in the United Kingdom as well as tours in Ireland, Italy, and Switzerland. It has brought national celebrities to Canton, including guest conductors Boris Goldovsky and Alberto Bimboni, New York Yankees catcher Thurmon Munson (for a performance of *Damn Yankees* in 1972), Bob Hope (for a hospital benefit concert in 1974), and organist Héctor Olivera (2010). From 1997 to 2009, the ensemble's director was Samuel Gordon, known to National Gallery concert audiences as the tenor soloist of its resident Vocal Ensemble (1985–1997). He also conducted the Maryland Camerata, which performed at the Gallery during those years. In 2003, the ensemble's trustees officially changed its name to Voices of Canton, Inc., for which the acronym VOCI means “many voices” in Italian.

The choir and its artistic director Loren Veigel note with special pride that this performance of Richard Bales's cantatas marks the composer's 100th birth anniversary, as well as the 150th anniversary of Gen. Robert E. Lee's surrender at Appomattox on April 9, 1865. It also honors the death of Abraham Lincoln on April 14, 1865. Members of VOCI serving as soloists in tonight's concert are soprano Jody McJessy, tenor John Pfendler, and baritone David Everett.

### LOREN VEIGEL

Appointed artistic director of VOCI in 2009, Loren Veigel was born and educated in Northeast Ohio and taught music in schools in that region for many years. His choirs became known throughout the state by virtue of their consistent success at adjudicated events, compiling a record of more than twenty-five AA state superior ratings. He also taught for nine years at the University of Akron and serves as clinician and adjudicator for numerous high school music events in Ohio. President-elect of the Ohio Choral Directors Association, he is also a former all-state choir chair of the Ohio Music Education Association and a member of the American Guild of Organists.

#### **NATIONAL GALLERY OF ART ORCHESTRA**

The National Gallery of Art Orchestra was founded in 1943 and initially consisted of approximately twenty-five players drawn from the National Symphony Orchestra. Gradually growing in numbers, the Gallery orchestra eventually reached the size and status of a large chamber orchestra. The ensemble has undertaken the full range of chamber and symphonic repertoire and has frequently presented first performances of works by American composers, most notably the 1953 premiere of Charles Ives's *Symphony no. 1* under the direction of Richard Bales; the 1990 premiere of Daniel Pinkham's *Symphony no. 4* under George Manos; and the 2007 premiere of John Musto's *Later the Same Evening: An opera inspired by five paintings of Edward Hopper*, under guest conductor Glen Cortese.

#### **NATIONAL GALLERY OF ART VOCAL ENSEMBLE**

Now in its eleventh season under the leadership of its artistic director, Rosa Lamoreaux, the National Gallery of Art Vocal Ensemble has presented numerous special programs in conjunction with Gallery exhibitions, including a concert of music by nineteenth-century French composers in honor of the gala reopening of the Nineteenth-Century French Galleries (2011) and *Degas/Cassatt* (2014); and music by Arthur Sullivan and other nineteenth-century British composers in honor of *Pre-Raphaelites: Victorian Art and Design, 1848–1900* (2013). In 2010 members of the Vocal Ensemble joined forces with the early music ensemble ARTEK to perform Claudio Monteverdi's *Vespers of the Blessed Virgin* (1610) on the occasion of the composition's 400th anniversary. Members of the ensemble serving as soloists in tonight's concert are Rosa Lamoreaux, soprano, and Steven Combs, baritone.

## Program Notes

Richard Horner Bales was born February 3, 1915, in Alexandria, Virginia. He attended Alexandria public schools and the Episcopal High School, from which he graduated in 1932. After completing a bachelor of music degree at the Eastman School of Music, he earned conducting fellowships at the Juilliard School of Music and the Tanglewood Music Center, where he studied with Serge Koussevitsky.



Richard Bales, undated photo

Upon returning to Washington, DC, in 1941, Bales was drawn quickly into the war effort, serving on the staff that decoded cables for the British Embassy. That same year, he became one of the youngest composers ever to have a composition premiered by the National Symphony Orchestra. One of the audience members at that concert, Dorothy Godfrey, was a close friend of the director of the newly opened National Gallery of Art, David E. Finley. She recommended that Finley engage Bales to compose the score for the Gallery's first publicity film, *Your National Gallery* (1942). Impressed with the results, in 1943 Finley appointed Bales to administer the Sunday concerts at the Gallery, which were proving popular and rapidly developing into a major project for the Gallery staff and volunteers. In the course of his tenure as head of music at the Gallery, Bales organized 1,760 performances, some of which contained his own compositions, and many of which were orchestra concerts that he conducted.

Under Bales's direction, the National Gallery of Art Orchestra grew from a self-described "National Gallery Sinfonietta" of twenty players to an orchestra that could undertake the full range of symphonic repertoire. It has frequently presented first performances of works by American composers, among them Esther Williamson Ballou (1915–1973), Charles Ives (1874–1954), and George



Frederick McKay (1899–1970). The concerts were broadcast live on radio station WGMS from 1950 to 1992, and each broadcast between 1950 and Bales’s retirement in 1985 included an intermission feature of his recorded commentary on the music.

Bales’s cantatas based upon music from the American Civil War—*The Confederacy* and *The Union*—are his best-known works, having gained national recognition when they were recorded and distributed by Columbia Masterworks in the early 1960s. The composer maintained a lifelong interest in Civil War history, and the cantatas contain lyrics and tunes that he loved and knew by heart.

Having had the privilege and pleasure of extensive personal contact with Richard Bales between 1985 and 1998, I can recount that two of the tunes in *The Confederacy* had a special personal connection for him. He took great delight in the fact that the phrase “for bales” recurs repeatedly in the song “We All Went Down to New Orleans for Bales.” In the vernacular of the time, the word bales referred not only to bales of cotton, which were embargoed and therefore valuable war booty, but metaphorically it signified winnings from gambling and other forbidden fruits available in that city. Bales told me that it was when he first came across that song that he felt called to write a Civil War cantata. “The Yellow Rose of Texas” was also special for him, since his wife, Betty Starr, was a Texas native, and he often referred to her as “my Yellow Rose.”

Bales created *The Union*—his most extensive and fully worked-out cantata—as a foil and balance for *The Confederacy*, reflecting his patriotism as an American citizen and his sense of fairness and justice for all. During his tenure as assistant to the director for music, he was a pioneer in providing equal opportunity for minority performers and composers at the Gallery. In the 1945–1946 concert season, he included William Grant Still’s *Suite for Violin and Piano*, as well as the first Washington performance of Still’s *Pages from Negro History*; a solo recital by African American opera singer Lillian Evanti (1890–1967); and several choral performances of spirituals, which were rarely heard in concert at the time. Performers and composers of color continued to appear regularly in concerts at the Gallery throughout Bales’s tenure.

Noting how awareness of and sensitivity to equal opportunity has deepened in America since the mid-1950s, when the cantatas were composed, and

remembering Richard Bales's own sensitivity and sense of fairness, Voices of Canton, Inc. adds an entr'acte to its performances of *The Confederacy* and *The Union*. This addition presents African American voices from the time of the Civil War, in the prose of Frederick Douglass (1818–1895) and in a musical setting by André J. Thomas of the spiritual *Keep Your Lamps*, which for African Americans of the pre-Civil War era symbolized their readiness for the freedom that they hoped was soon to come.

*Program Notes by Stephen Ackert, Senior Music Program Advisor,  
National Gallery of Art*

## Upcoming Concerts at the National Gallery of Art

### **National Gallery of Art String Quartet**

Music by Ravel and Shostakovich

April 19, 2015

Sunday, 3:30 pm

West Building, West Garden Court



### **David Kaplan and Timo Andres, pianists with National Gallery of Art Vocal Ensemble**

Music by Andres, Brahms,  
and Schumann

April 26, 2015

Sunday, 6:30 pm

West Building, West Garden Court



### **United States Army Band**

Music by Sousa  
and other composers

May 3, 2015

Sunday, 3:30 pm

West Building, Mall Steps

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department  
National Gallery of Art  
Sixth Street and Constitution Avenue NW  
Washington, DC

*[www.nga.gov](http://www.nga.gov)*

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or *[circle@nga.gov](mailto:circle@nga.gov)* for more information.

COVER: National Gallery of Art Orchestra with Richard Bales conducting, undated photo.  
All images courtesy National Gallery Archives, National Gallery of Art, Washington